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From the "Lobgesang,"
(by permission).

Praise thou the Lord.

MENDELSSOHN.

[London: J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry]

Molto più moderato ma con fuoco. Met. $\text{♩} = 104$.

SOPRANO SOLO.

Praise thou the Lord, O my spi - rit, and . . my inmost soul praise His

CORO, 2 Soprani.

CORO, 2 Alti.

p *pp*

This system contains the first musical staff for the Soprano Solo and the first two staves for the Coro (2 Sopranos and 2 Altos). The piano accompaniment is shown in the bottom two staves, starting with a piano (*p*) and then a pianissimo (*pp*) dynamic.

great loving kind-ness: Praise thou the Lord, O my spi - rit, and . . my in-most soul praise His

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

f *p*

This system continues the musical score with the Soprano Solo and Coro parts. The piano accompaniment features a forte (*f*) dynamic followed by a piano (*p*) dynamic.

great loving kind - - ness. Praise thou the Lord O my spi - - rit, and for-get thou

This system concludes the musical score with the Soprano Solo and Coro parts. The piano accompaniment continues with various dynamics and textures.

PRAISE THOU THE LORD.

Tutti.
not, and for-get thou not, for-get thou not all his be - - ne - fits. Praise thou the
Tutti.
Praise thou the
Tutti.
Praise thou the
Tutti.
Praise thou the
Tutti.

Solo.
Lord, O my spi - - rit; and for-get thou not, and for-get thou not, for-get thou
Lord, O my spi - - rit,
Lord, O my spi - - rit,

not all His be - - ne - fits, and . . my in-most soul, and
Praise thou the Lord, O my spi - - rit,
Praise thou the Lord, O my spi - - rit,

PRAISE THOU THE LORD.

my in - most soul praise His kind - ness, His great lov - ing kind - ness, Praise His

This system contains the first line of the vocal melody and the first four staves of the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of four staves, with the first two staves being empty and the last two staves containing a few notes.

kind-ness, His great lov - ing kind - ness, *Tutti.* Praise thou the Lord, Praise thou the Lord, *Tutti.* Praise thou the Lord, Praise thou the Lord, *Tutti.* Praise thou the Lord, Praise thou the Lord, *Tutti.*

This system continues the vocal melody and piano accompaniment. It includes the vocal line and the first four staves of the piano accompaniment. The vocal line features a series of eighth and sixteenth notes, with a *Tutti.* marking above the first measure of the second line. The piano accompaniment includes a *p* (piano) marking and a *Tutti.* marking.

Solo. Praise thou the Lord, O my spi - rit, and . my in-most soul, and . my in-most soul praise His *Solo.*
and . my in-most soul,
and . my in-most soul,

This system contains the final line of the vocal melody and the final four staves of the piano accompaniment. The vocal line begins with a *Solo.* marking and ends with a *Solo.* marking. The piano accompaniment includes a *pp* (pianissimo) marking and a *p* (piano) marking.

PRAISE THOU THE LORD.

great lov-ing kind-ness, Praise thou the Lord, Praise thou the Lord, O my spi - rit,

This system contains the first vocal entry and piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Tutti. Praise thou the Lord, *Solo.* Praise thou the Lord, Praise thou the Lord O my spi -

Tutti. Praise thou the Lord, Praise thou the Lord O my spi

Tutti. Praise thou the Lord, Praise thou the Lord O my spi

Tutti. Praise thou the Lord, Praise thou the Lord O my spi

This system includes vocal entries for multiple voices, marked *Tutti.* and *Solo.* The piano accompaniment continues with a similar texture, featuring dynamic markings such as *sf* (sforzando) and *p* (piano).

- rit. - rit. - rit. - rit.

Ped. * *p Ped.* *Div.*

The final system shows the vocal parts concluding with a *rit.* (ritardando) marking. The piano accompaniment concludes with a *Ped.* (pedal) marking, followed by a *p Ped.* (piano pedal) and a *Div.* (divisi) marking for the final chords.